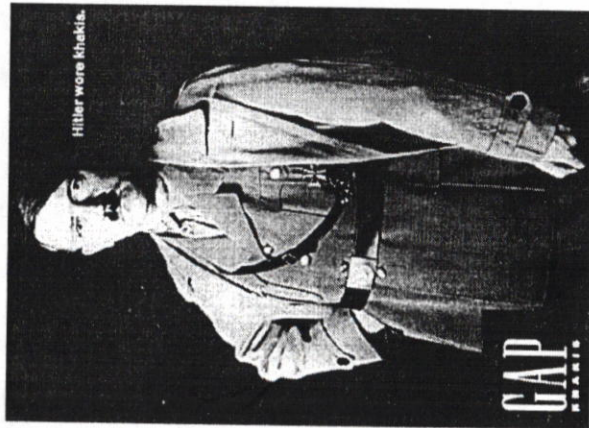


CRISPUS ATTACKS

3912 Livingston St. Hyattsville MD 20781
 crispus@wmuc.umd.edu
 crispusattacks.marylandhardcore.com



"I rebel, therefore we are"

— Albert Camus

CRISPUS ATTACKS

CRISPUS ATTUCKS

THE VIEWS EXPRESSED WITHIN ARE THOSE OF THE AUTHORS AND DO NOT NECESSARILY REFLECT THOSE OF THE BAND AS A WHOLE. TOO OFTEN BANDS PRESENT AN IMAGE NOT WHOLLY REPRESENTATIVE AS THE CRUX OF THE BAND'S POLITICS. CRISPUS ATTUCKS ARE FIVE INDIVIDUALS, WITH DIFFERENT ATTITUDES AND INSPIRATIONS. PRESENTED HERE ARE THE FRUITS OF THOSE ATTITUDES AND INSPIRATIONS.

LINE-UP:

PAT: DRUM KIT

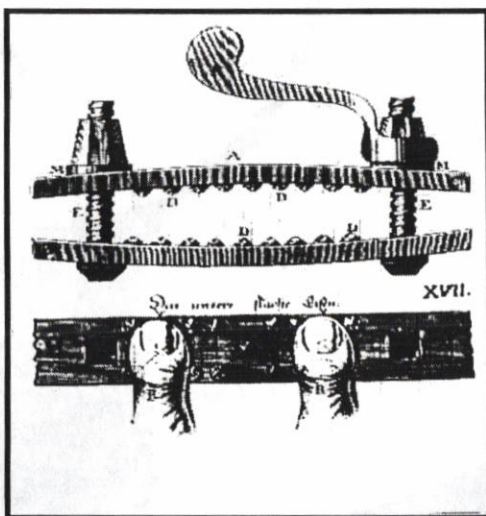
JAMIE: VOCAL

MATT: GUITAR

BILL: BASS/VOCAL

PAT: GUITAR

THIS BOOKLET CAN BE THE ACCOMPANIMENT TO THE NEW-EST RECORDING, OR CAN BE VIEWED INDEPENDENT OF THAT CAPITALIST VENTURE. IT IS MEANT TO BE A WINDOW INTO THE MINDS THAT PRODUCE THE SOUND AND FURY KNOWN AS CRISPUS ATTUCKS.



CONTACT: 3912 LIVINGSTON ST HYATTSVILLE MD 20781
WWW.CRISPUSATTUCKS.MARYLANDHARDCORE.COM

★ MEET Crispus ★ Attucks! ★



Name: **Pat**

Instrument: Drums

Favorite Color: *Blue*

How many people have you brutally murdered? *I'm a friendly guy, not a killer.*

If you were a porn star, what would your name be?

Pat is cool

Name: **Jamie**

Instrument: Vocals

Astrological Sign: *Sagittarius*

If you were a pro wrestler, what would your finishing move be called? *The Filipino Flip*

Did you know you wag your ass when you sing? *Do I really?*



Name: **Matt**

Instrument: Guitar

In your CD player right now: *Killed by Death 1, 2, & 3*

If you were a superhero, what would your super-power be? *Of course, I'd be able to talk to fish.*

Are you the coolest punk rocker in DC? *Sure*

Name: **Bill**

Instrument: Bass/vocals

Last book you read: *The Electric Kool-Aid Acid Test*

If you could fight any current celebrity, who would it be?

Estelle Getty, or maybe Getty Lee

Do you wear black underpants, too? *Sometimes*



Name: **Pat**

Instrument: Guitar

Favorite Movie: *The Big One*

What is the most bands you've been in at one time? *Four*

How is it being the straightedge guy in this band? *I like showing off my X Swatch*

VANDALISM AS AN ARTFORM

In the silence of a city under martial law, the post-capitalist gallery is open. Here, the shattered windows of a Warner Bros. store, each fallen shard swept away into invisibility. Here, a boarded-up McDonald's restaurant, suddenly isolated and exposed in its empty parking lot. In the middle of a street, an abandoned police car robbed of its authority by two spray-painted words: "We Win." Everywhere there are flags adorned with new symbols, newspaper boxes piled into barricades - dozens of acts of destruction, each loaded with aesthetic and social importance. Acts of art. Acts we would typically call "vandalism."

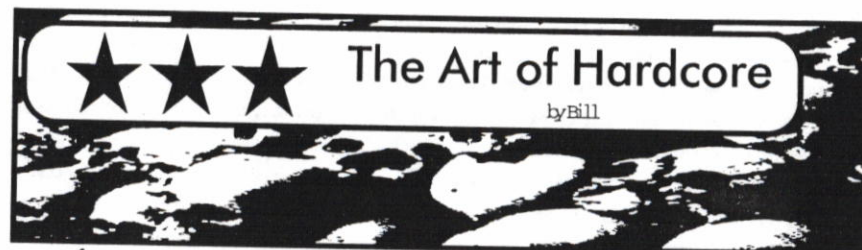
As told on the TV news, vandalism ruled the day last November 30, when tens of thousands of protesters shut down the World Trade Organization and created a state of emergency in downtown Seattle. Vandalism is an intentional violation, the defacement of something deemed valuable by others, but we know, too, that it can be a form of expression. Vandalism is young lovers carving their names in the bark of a tree, a street youth tagging a four-star hotel, anarchists kicking in the windows of Niketown. What could be a more complete expression of the desperate cynicism of postmodern decadence than this cathartic, primal lashback? Could any art form of our age offer a shred of hope for escape without a direct confrontation with property, the core value around which each of us is driven to build a sense of self.

Vandalism is a kind of parasitism born from the essence of millennial western civilization. In our current culture we stand fractured, manipulated by technology and commercial interests. Marketers assign meaning to clothing, cars, furniture, even food; we choose our meanings with our products, simultaneously creating and eradicating our sense of our selves. We are commercial projects of meaning. We are host organisms and commodity culture is the parasite. We are vandalized objects - bent, warped, covered with markings we can't honestly say we chose by free will. Sapped of community and humanity, we have come to believe that we depend on our parasite for identity.

What we know as "vandalism" is in fact a rejection of consumer dependency. The vandal undermines commercial meaning. Consumer culture lumbers overgrown above us and vulnerable to its own shallow roots. It fears all reflection. Citizens living within it are in a state of perpetual self-evasion, avoiding contemplation for fear of confronting the void of utter meaninglessness or, worse, competitive disadvantage and social exclusion. Vandalism is an expression of this psychology of flight and the understanding that existence itself has become a criminal activity. Vandalism is art when art can no longer rescue meaning from the overwhelming absurdity of present material conditions. In a society that promotes a myth of total choice, the most crucial choice has been made criminal: the ability to create new meaning. The point where the myth and reality meet is the intersection of politics and art, the haunt of the vandal, the culture jammer, the anarchist. It is at this intersection that the barricades went up, November 30, 1999.

- Based on a philosophical essay by Andrew Stillman

Published in Adbusters magazine, SPRING 2000.



often forgotten in the hardcore/punk scene is the importance of aesthetics. We all subscribe, consciously or not, to the idea that what we see affects our perception of a thing's importance. It could be the packaging an album comes in, the layout of a zine, or more common things, like shoes, the kind of car we drive (provided we drive), or whether we like jeans or twill pants. Form and function cannot exist independently. It is important to realize that we, as the consumers we inevitably are, depend on the way our lives are packaged.

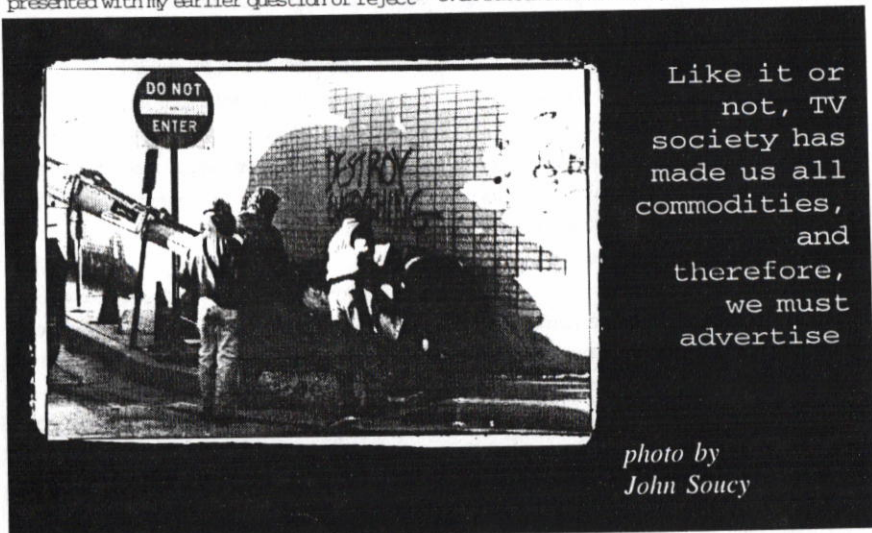
In my more formative years, I was under the impression that punk rock was supposed to maintain an air of rebellion from anything sleek, new, and most of all, mainstream. This was reinforced by the clothes I saw other people wearing, and those I donned myself, by the way punk was advertised to me - on photocopied, handmade fliers, through demo tapes of the same design. All the bands I was exposed to early on: Minor Threat, Dead Kennedys, Agnostic Front, supported this idea of "function over form," at least, that's what I thought at the time. Simple, powerful images that could be readily identified with the band. Though this may not be shared by everyone, I was introduced to punk as an alternative to other underground music scenes. It was based on a system of ethics, as compared to, for example, the underground metal scene, which doesn't hide its focus on material success.

As I've gotten older, I've realized, especially through my own experience, the tremendous importance of art and design in all facets of my life. Like it or not, TV society has made us all commodities, and therefore, we must advertise. We are doomed to be evaluated on the statements our belongings, and our presentation of ourselves, make. Art is not just confined to pretty pictures and music, but encompasses the context that we surround ourselves with. Just think, the reason you wear a patch on your shirt/pants/bookbag is not so much that you like the idea or band conveyed on it, but that you want other people to see it and know that you like that band, or subscribe to that ideology. We are well aware of the fact that we can't explain ourselves to everyone, so we wear our personality on our sleeves. Despite any efforts we may have to the contrary, even our personal property, and the context in which we view it, is representative of who we are through how we are perceived.

This is not necessarily a bad thing. In his book *Subculture, The Meaning of Style*, Dick Hebdige discusses the importance of rejecting "normalization" that members of subcultures feel. By wearing the patches and identifying yourself as a member of a subculture, you are making a statement containing cultural "codes" which reveal your separation from societal norms. The issue I raise, however, is how far that statement places you from the norms. We can all agree that punk rock is absolutely geared towards rejecting the norms of modern pop culture. However, over the course

of these past twenty years, punk rock has also influenced a lot of pop culture. Here lies the rub. How do we reject trends started by us (or our predecessors)? For example, the "extreme" this-and-that trend that so permeates our collective media fueled mind. owes much to punk design. The degenerated type-faces, the use of bands like Pennywise and Guttermouth to promote the X-Games, and much more than needs to be catalogued here, are all geared towards meshing "alternative culture" with pop culture. Once it becomes (or became) pop culture, then we are presented with my earlier question of reject-

day lives. Consumerism breeds materialism, and materialism breeds consumerism. For when materialism sets in, so do profits. This has been the primary mission of big business since the post-war era. Baby boomers were the first young people to be targetted by constant marketing of commodities. Now we are the primary targets. When acquiring the necessary belongings for our own new dwelling, we are faced with the dilemma of: what kind of furniture presents a suitable image of myself? Does this end-table conflict with my belief system? We are force fed ideas from all media, even subculturalist media, that lets us know of



Like it or not, TV society has made us all commodities, and therefore, we must advertise

photo by John Soucy

ing indicators associated with our own social group. If we continue to embrace what we have traditionally, we open the doors to mass consumerism of the very things that separate "us" from "them." Could it be, that the most effective way to reject popular culture is to stand firm against the consumerism that created and maintains pop culture?

To make something clear, there is a distinct difference between capitalism and consumerism. Capitalism is trade of money for goods and services, to the goal of profit. Consumerism is the saturation of advertising and product placement into our every-

acceptable behavior, and acceptable ways of presenting yourself. Punk is no different. Record collecting, two-hundred dollar "X" swatches, and the hype created around bands like Better Than A Thousand are all instances of consumerism penetrating punk and hardcore. As we are bombarded with limited-edition pink vinyl Saves the Day ten-inches, we buy into the mentality that if we want to be cool, we have to have the next big thing now.

In observing bands that try to be the "next big thing," it has been made clear to me that sometimes you can judge a book by its cover. Although I don't want to discount the

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"we've been fed the same old shit. time and time again we hear how the young people should act, dress, and think. Broken souls and broken banks. killed by fashion. commercials ring with retro kitsch. they target angst that they create. nothing says teen rebellion like eighty dollar blue jeans. killed by fashion. anti-action. broken souls and broken banks."

These days, it's not enough to be the revolutionary unless you look the part. Consumerist media bombards us with images of mosh pits and bungee jumping in order to make their products more marketable to the "extreme" generation. "buy Bic brand XTR pens, the extreme in ball point pens." We're made sure to know that urban outfitters is the ultra hip and quirky place to buy mundane things made more fun. Worst of all, we buy into it. we'll buy anything to make us look more like an outsider, and all the while corporate executives are laughing all the way to the bank.

"convenience kills. yr coffee spills. yr brand new record ruined. how can you fight another day? actions reduced to words exchanged and idle promises. raise your fist, shout your chant, you've got nothing more to say. music is not a weapon for you. we are not the next great army. youthful slogans won't defend you. i can only make my stand. entertainment held over action. the price of freedom is your lifestyle. inaction begets factions begets static. static makes us braindead and docile. are you going to make a stand?" so often we forget that music, no matter how inspirational, is not a direct weapon, but rather just the inspiration. we can have as many concerts as we want, put out as many zines as we like, and sing along with as many socially conscious lyrics as we can remember but unless we are all active in our communities, nothing will be changed very quickly. when it all boils down, people in bands are only musicians. music make us a sub-culture, action makes us a counter-culture.

"installation-ideas set as laws and statutes. I sit back and watch freedom wither and die as two demons vie for control over you. protect every seat with a falsehood to believe the choice is one of two kill the politician's truth the agenda of a nation not for you. and from afar I'll watch it burn I hope that day will come soon we've become what we've beheld who'll step up to see us through? intuition-where's the right to identify? represented by outsiders aware of nothing they'll pull the strings, we sit idly by. if not you then who?" The 2000 election is just another example of how there really is no such thing as political freedom in these United States. We're duped into believing there are multiple candidates when really there are none. other nations have had upwards of twenty different parties and candidates on the same ballot. we are made to believe that two is enough, when the differences between the candidates are so minute there might as well be only one political party. Republican or Democrat, politicians are all politicians.

"destroy the bloody lies of this hallowed ground burn the page of history, let the truth be found let these lies rule our lives? Let this blood be on our hands? Christian white man god commands savage heathens killed on demand HISstory reeks of lies ; respect for culture dies. understand the atrocities free your mind the truth to see. American false dream bourgeoisie blood-stained manifest-deathstiny, cure the disease of greed salvation of the past we need. destroy the teacher! destroy the teacher! let the truth arise!"

This song addresses the fact that we, who live in America, live in a country that has not dealt with its own past. I cannot speak for the majority of you, the readers and thinkers, but I, for one, cannot afford to simply accept answers that don't add up. I call myself an American for geographical purposes. I pledge no allegiance to a country that is all talk and gospel but does not practice its rhetoric. A country that supposedly prides itself on diversity and cultural unity but has done nothing but wrong the original inhabitants of these lands, not to mention those of others as well. If a change for the better means anything to you at all, learn and reconcile from the past to act in the present, and with hope, give birth to a better future. Do not be afraid of the truth; it is inevitable and unavoidable. The day we stop learning is the day we accept ignorance as bliss. We might as well be dead already if that happens. Keep questioning those that should be doubted and seek answers from those who should be heeded.

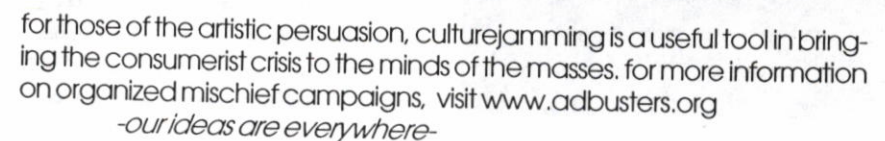
"when darkness reigns and all you feel is pain , we will survive. when eyes betray and lies the truth, we must survive. long lost loves but not forgotten the truth has outshined the tragedies begotten smiling faces amidst the confusion we will survive in a world of illusions faith has been shattered and left in pieces shards to remind of empty releases survival must not be embraced with hate but liberation through these arms of love we will survive. There is no death, just a change of worlds."

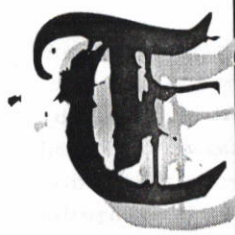
Disenchantment is a part of life; undeniably. It must be learned to see the world in which we live truthfully. Utopia is dead and the people out there still clinging steadfastly to the false promise that a perfect world offers are dead already. People will break our hearts and we will break our own hearts as well. Far too long people have placed the blame of hurt on other people when often times it is the fault of those who have built their own image of how things should be. Other times people and situations simply turn out to be the converse of what we expected. Assumption is the queen of ignorance and nothing is ever as it appears. Illusions are at every turn and we have to be able to see the truth with our own eyes and not what is given to us. Everyone will experience disillusionment and the pain that will follow suit. But the sun will still rise tomorrow, and we must be ready for the next transition; the next change of worlds.

tremendous variety within the punk scene, from the various incarnations of hardcore over the years to the more avant stylings of the indie rock scene to the activist culture found thriving in the crust punk scene and beyond, I can't help feeling that design in these days has become more stagnant than it has in quite some time. With so many subgenres under the umbrella of hardcore/punk, it seems each has holed itself up in one specific style of design, with little tolerance for anything else. These days, every flier or album cover coming at me is purposefully in some sort of decayed state. Decayed type, ambiguous, blurry images, or perhaps the white trash stylings of the Nashville-Pussy-Supersuckers-Trash rock contingent. Or perhaps the standardized indie-rock/emo minimalism, made to look like each was hand done, making you, the consumer, feel more loved. Regardless of where the

flier, album, or other form of propaganda originates, it's made clear what to expect within the first several seconds of looking. Album covers and band logos tap into the cultural "codes" of a certain sub-genre to entice those who are familiar with them. It is my hope that as music progresses, so will the accompanying artwork. Bands should not hide under a familiar banner in order to get noticed. Pushing boundaries is what got punk where it is today, and it's the only way that it will remain into tomorrow. Art and design have always been an important factor in shaping the way that punk has departed from mainstream America. The best way to continue is to keep experimenting with design as revolution. ★

soundtrack to the design revolution:
Slint - 1/2; Neurosis - Times of Grace; Refused - the
Shape of Punk to Come; Blur - 13; Satyricon -
Nemesis Divina; Stereolab - Emperor Tomato
Ketchup; Man is the Bastard - Sum of the Men; John
Coltrane - My Favorite Things; His Hero is Gone -
Monuments to Thieves





The driving force for much of 19th century America was what has come to be known as Manifest Destiny; the chasing of the so-called

American Dream. A young nation attempted to forge her own identity and prove her mettle to show that she could keep up, if not be more powerful than the British Empire she revolted against. A sense of American pride and nationalism overtook the predominantly-Anglo Christian settlers of the United States. Go west, their leaders told them, and take what is promised to you from your God.

This was nothing new; at least historically. In fact, this is fairly typical of every-

say that it was a tragic page of the past, but as far as I am concerned the struggle continues.

Most current American history texts will give some mention of the Battle of Little Bighorn, Pocahontas and Jamestown, Squanto helping those hapless Pilgrims, the WWII Navajo code-breakers, Sacagawea and Lewis and Clark, and the Trail of Tears. Sometimes if one is fortunate enough, they might even get a text that includes a paragraph on the American Indian Movement. Conversely, little if at all, is ever mentioned about the small-pox-carrying blankets that were "given" by the federal government to Native American women and children, who had no immunity against such diseases, sparking one of the first, if not the first, inci-

The sound of native america.

by Jamie

ing civilizations. When the kingdoms of Castile, Aragon, Leon, and Granada united to fight the Moors who had dominated the Iberian peninsula, a Spanish identity was born along with the concept of *la conquista*, in which the fervent Spanish nationalists didn't stop at just ridding themselves of Arab infidels, but took to the seas and built an empire that lasted close to four hundred years. The Aztecs did the same throughout Mesoamerica, as did the Incas in the Andes region. A new debate has arisen that Israel could also potentially be a candidate for this model as well. Of course with anything, there are consequences.

In American history, one of these consequences has been the oppression of indigenous peoples and their culture. People will

denies of biological warfare in American history. It is more disturbing to think about the prohibition of the Ghost Dance religion in the later years of the 19th century. In a country that supposedly espouses and was partly founded upon the principle of religious freedom and tolerance, Native Americans were imprisoned, refused of food rations, and even killed for practicing a non-violent, if not one of the most peaceful, expressions of spirituality. I can't recall a single textbook that has ever discussed the fact that most Native American societies practiced and enjoyed a state of egalitarianism, especially in regards to gender, that this country could only dream of. What about those treaties that were violated? How can a land treaty be signed with a people who say them-

selves that they didn't even own the land, that it was the land of a higher power. The government agents thought that they had fooled Indians into giving away their lands, but the Native American delegates thought the federalists ridiculous for thinking one could own the land, much less draw boundary lines and divisions. Presently, many Native Americans are still in dispute with federal authorities over land rights. Reservation lands that

ods to attain spiritual fulfillment. Among these "alternative ways" is an interest in Native American spirituality. This has become problematic, as people have gone off into the deserts of the Southwest in search of peyote buttons, or people have made a profit off of "selling" vision quests from anywhere from \$100-\$1000, and some even seek out sweat lodges where they may attempt to be given an "Indian name" to prove their spiritual



were supposedly "given" to tribes are being or attempted to be taken away by the government so that their corporate constituents can strip mine for metals, uranium, or some other limited resource that can make a profit at the expense of someone's home.

What is to be made of the so-called "New Age" movement that has emerged in the past few decades? Unsatisfied with the extremely secular Western culture that dominates this country, individuals and groups have looked to alternative ways and meth-

worth. I can appreciate the attempt to reconcile one's spirituality internally, but it seems to me an absurd notion that spirituality and religious redemption can be bought and sold. In more analogous terms, when you buy a punk/HC record, or go to a show, does that make you a hardcore kid or a punk rocker? Apparently to some it does, to me there is much more involved here, but that is another whole issue in itself. ★